

LECTURES:

GOING THE DISTANCE FOR MOORE

Enduring a three-hour car ride is not a usual prerequisite to attending a lecture on architecture. The current calendar of the Alcan sponsored Lectures on Architecture in Vancouver, B.C. is well worth the effort though, provided you arrive early enough to get a seat. The Vancouver League of Studies in Architecture and the Environment has assembled a series of nine talks by a group of well-recognized and influential speakers, which are free to the public.

Charles Moore, Architect, appeared November 10 to deliver an oratory entitled "Design with Other People". His obvious reputation preceded him, as the Robson Square Media Center Auditorium was filled to a 350 seat capacity well before he had stepped off the plane. This disappointing and unfortunate situation is recurrent, as preparations aren't made to accommodate such a gathering. An overflow crowd of 150 was directed to an adjacent room, where the verbal portion of the presentation was piped in. Though a slide lecture given without slides seemed pointless, the event proved rewarding. But staring blankly at an audio speaker suspended from the ceiling was at best anti-climactic.

Moore, who is noted for his easy, witty manner was true to form. Though not entirely profound, his words were energetic, humane and refreshing, and reflected an enjoyment about the practice of Architecture. The title "Design with Other People," served as a prop to rally his discussion around. The lecture began with a Vincent Scully-like history of architecture, highlighting the aspects of built form that had an inspirational effect on Moore's work. Images were recounted, such as Jefferson's University of Virginia campus, the Old Faithful Inn at Yellowstone Park, the Kimball Art Museum by his mentor, Louis Kahn, and the Mitchell, South Dakota, Corn Palace. This slyly but gracefully merged into a number of projects undertaken throughout the architect's 21-year career. Strangely absent was any discussion about the well-publicized Piazza d'Italia in New Orleans. His comments were an amalgamation of basic ideas paraphrased from his books and publications.

"Saturday Night Architecture . . ."

"Design with People" was not a comment on Charles Moore's numerous business associations. Rather it referred to his more innovative techniques to involve the client and the user in the design process. Turning over part of the design role was found in Moore's words, "to be more exciting, for the client must put energy and joy into a

building before anything can be gotten out of it." The architect becomes an "interloper" supplying guidance and encouragement with his expertise. One case study that incorporated this philosophy was the design of the Central Riverfront of Dayton, Ohio. The public's attention was summoned to the site as Moore hired a gypsy violinist to stroll the banks during a series of brown-bag lunches. With their presence known, the designers established a store-front office complete with a neon shingle, and enlisted the most far-reaching media form available — the television. Six one-hour prime time telecasts were delivered to an eager community. (Perhaps this was an interesting substitute for "Leave It to Beaver" reruns.) The architects became "short-order cooks" quickly sketching suggested schemes before the cameras. Jerry Lewis would have been proud. Live from Dayton, It's Saturday Night Architecture . . .

The Episcopal Church of the Pacific Palisades, California, also received a resourceful solution to the ever-present challenge of attaining a group agreement for a design. Armed with bowls of Fruit Loops and reams of construction paper, Charles Moore and Larry Halprin confronted 150 initiate designers from the congregation. Clustered into seven groups, they turned the cereal into people and colored paper into space, and delivered the schemes, which Moore orchestrated into a single entity. Success was deemed complete, as 83% of the parishioners approved the design. Clearly, this was a miracle, as the ministry indicated "even Jesus had a hard time getting better than a 67% approval from the congregation."

The lecture proved to be most stimulating in a way that was no doubt unanticipated by the sponsors or the speaker. Sitting in the theater room across the hall, one did not have the visual seduction of slides to accompany the monologue. Mental images were conjured up from past experience, hunches or creative notions. This complimented Moore's approach to design, as by his own acknowledgement, his work draws upon such memories and dreams. Unlike many lectures highlighted by perfect Ezra Stoller photographs, the words were heard.

After concluding his lecture, Charles Moore graciously visited the second crowd. Encapsulating the first session with his slides, real images joined the subjective ones, with an accompanying sense of surprise, and for those without imaginations, relief.

-Gerald Anderson

Ed. Note: The next lecture will be given by Aldo Rossi on December 8. Please consult the calendar for further information.



Cortile della "Faresina ai Baullari."

FOREIGN AFFAIRS WITH INTERIOR LIGHT



In 1921, Charles Moore wrote of the American Academy in Rome, "In a world which scoffs at precedent and tradition, is intolerant of thought and is ready to applaud whatever startles the senses, the Academy stands for sincerity and truth. Its purpose is to enable American students of established proficiency to develop their powers under the most favorable conditions of direction and surroundings." Seattle architect and professor Thomas Bosworth has this year had the honor and the splendid opportunity to study with his peers in this unique setting.

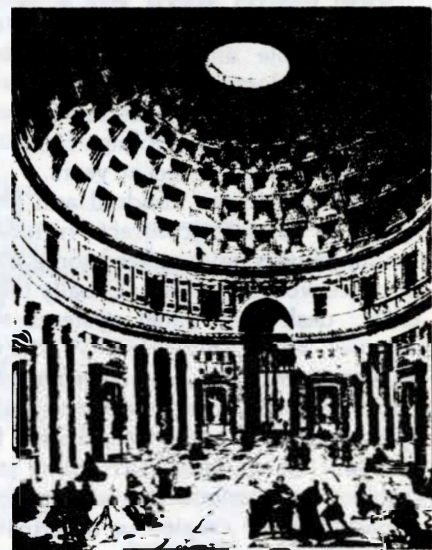
Founded by Charles McKim in 1894, the Academy initially welcomed architects and fine arts scholars, later merging with the School of Classical Studies. The result was the creation of an invaluable forum for scholars of painting, sculpture, architecture, music, literature, classical studies and romance languages. In 1981, 25 fellows from these diverse disciplines exchanged knowledge and attitudes in what Tom Bosworth agrees is a romantic educational experience. Most of the fellows, in their early thirties, possess doctorates in their fields. But since the 1970's, a special program has been established for "mid-career" fellowships. In this program, four accomplished professionals are chosen each year for study that each proposes is vital to his work. Tom Bosworth's proposal and subsequent study centers on natural interior light, using Rome's great inventory of pre-1900 (and so, pre-electric)

buildings as a focus. Bosworth is searching for alternatives to the thin-skinned glass building and the flat and tedious artificial lighting schemes which have become standard practice. His work in Italy provided the chance to study a virtual archive of building types in which natural light was a major determinant of form and of its articulation. His studies are most valuable to him as references for application in his own work as an architect, and in his teachings at the University.

Academy alumni were once described as "exemplifying the standards set up by the institution — standards of simplicity, directness, hard study and quiet thought." In his quiet and determined pursuit of personal and professional growth, Tom Bosworth is maintaining the Academy's principles.

Thomas Bosworth will discuss his experiences in a lecture titled, "Architectural Studies at the American Academy in Rome, 1981: Interior Natural Light" . . . December 8 at 8:00 pm at 207 Architecture Hall, University of Washington.

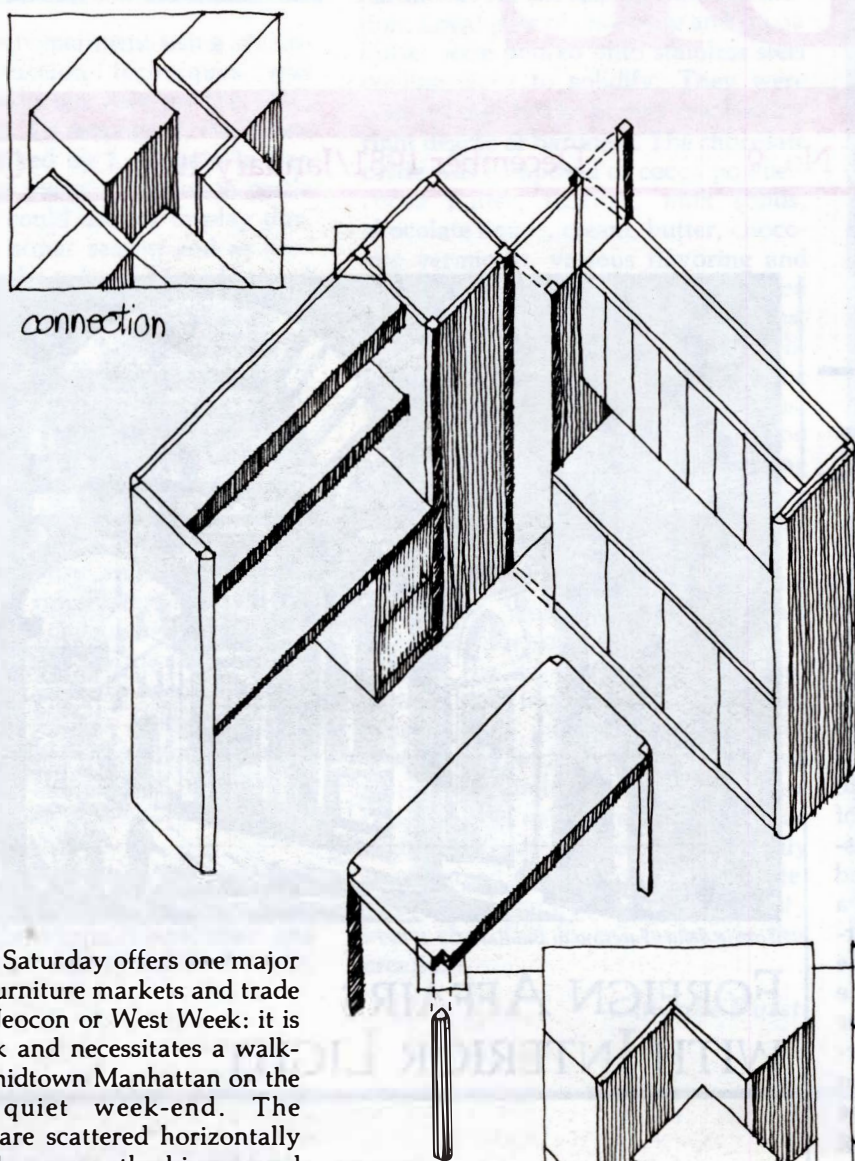
-Nora Jaso



Interior of The Pantheon, painting by Giovanni Pannini. c1750.

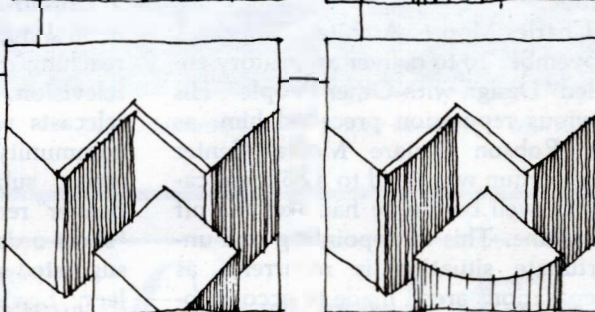
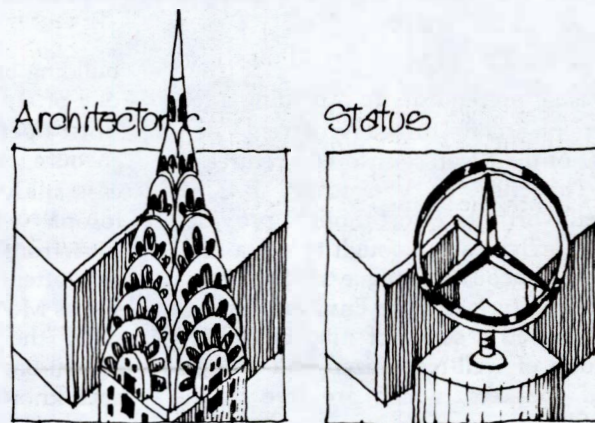
REVIEWS

DATELINE N.Y.C.: THE COMING ATTRACTIONS



connection

Advent III
open plan office system
customizing program
manufactured by Propper



Post-Modern

Traditional

Parsons

Modern

Designer's Saturday offers one major contrast to furniture markets and trade shows like Neocon or West Week: it is in New York and necessitates a walking tour of midtown Manhattan on the relatively quiet week-end. The showrooms are scattered horizontally and vertically among the bizarre and novel of the city rather than being collected in one gigantic exhibition hall.

COLOR

The overwhelming theme of Designer's Saturday was the total revision of color and color schemes. The "new color palette for the eighties" was visually dominant. Lower chromas ("dusty", greyed), mid-values ("there are no blacks and whites") and revived hues (red-purple, blue-green) are the rule. The color standard has not only penetrated furniture finishes and upholstery fabrics; it dominates street fashion and showroom windows from Macy's to Mercedes Benz. Even the bastions of high chroma primaries Marimekko and Conran's have swung over to TMT (Taupe, Mauve and Teal).

The pervasive switch was punctuated in the one or two showrooms that lagged behind and admitted it by displaying large signs on blank walls which read, "New Colors: The Coming Attraction."

FURNITURE

Open interior spaces and freedom from stylistic restraint has generated more flexible and diverse furniture forms. The dogmatic adherence to proper settings for residential versus commercial, office versus lounge furniture has been relaxed in recent years.

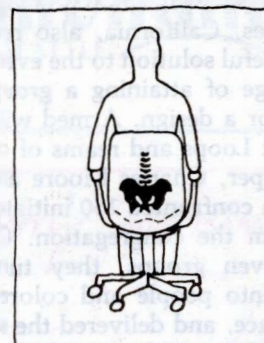
Most of the one hundred and fifty (plus or minus) contract furniture manufacturers have created some kind of office working system. Usually these chair, desk and panel systems are designed anthropomorphically and/or as component sets: two determinants first considered on a production scale by European designers in the Sixties. In the event that catalog descriptions and graphics are overlooked producers and importers have created a descriptive marketing language for us. The message is clear with names such as "Bio Chair", "Body Chair", "Ergon Chair"

(after "ergonomics," the science of anthropomorphic furniture design), "Quantum System", "Intra-System", or "Tri-mode". This new trend has happily provided a much more comfortable, functional working environment for specific task oriented people such as computer programmers, secretaries, CRT operators and typesetters.

Given the direct relationship between the dimensions of the human body, its motion range and support artifacts it is apparent that all task furniture must be functionally similar. In fact, after two days of gaping, sitting, turning, ejecting, etc. one's eyes and buttocks become indifferent to subtle variations.

There is an older tradition of furniture designed by architects, including but not limited to; Hoffman, the Bauhaus designers, Corbusier, Aalto, Saarinen, Eames and recently; the Italians, Graves, and Gwathmey/Siegel. Works by these architects remain in current lines. Architect designed furniture in particular graphically represents societal changes in attitude, economics and technology. The furniture, usually intended for use in lounge, reception, executive and conference areas or in residences, is more heavily influenced by style than pure function.

Most lines, systems and individual pieces of furniture and light fixtures are refinements of detail, re-introductions of previously designed work such as Beylerian's Bauhaus revival or increased options or components to existing offerings. Notable new entries include a Michael Graves table by Sunar, the art deco influenced Demilune series from Dunbar and Knoll's Peter Haigh rubber cornered table. Another system by Propper provides options to the



hip support
ergonomics



back support



leg support

ConCentrix chair by Steelcase

user for customizing a desk. One customizing kit is the "Post-Modern" which includes fluted detachable corner posts, silver accents and the "New" colors. I inquired about a Continental Kit. Maybe next year.

SHOWROOMS

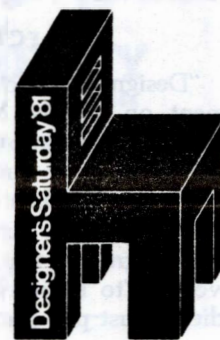
Michael Graves' second New York showroom for Sunar was the showstopper. Sunar has capitalized on Graves' notoriety, novelty and skill to set their showroom apart from the norm.

Furniture showrooms are usually one of two designs; a furniture "museum" that displays the pieces out of functional context, or a working demonstration of systems and related furnishings. In both situations the use of constant surface materials over a large space and flexible lighting is required. Conversely, the Sunar showroom is closed, chambered and processional. Clearly the space subordinates the furniture as the dominant visual "artifact". Graves own fluted furniture designs seem much more at home than Sunar's "high tech" systems — even though the RACE system was dis-

played in Teal blue and Rosewood (TMT) is everywhere!).

Furniture, lighting and materials comprise the vocabulary that defines interior space. Complete understanding of the range and characteristics of the available products is critical to the success of any project. The New York showrooms afford an opportunity for direct, extensive, first-hand awareness of the products, but even a walk through the catalogs can increase the understanding and the chance that a higher quality space may be created.

-Roger Williams

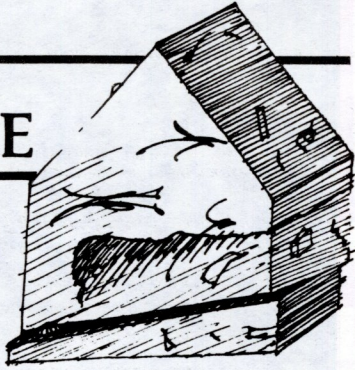


All sketches this article by Roger Williams.

THE CUTTING EDGE

"Don't touch anything inside the gallery" is more than a possessive warning at the door of the Rubin/Mardin gallery. Therman Staton's works in glass on exhibit there, last month through December 5th, is literally the cutting edge of its medium.

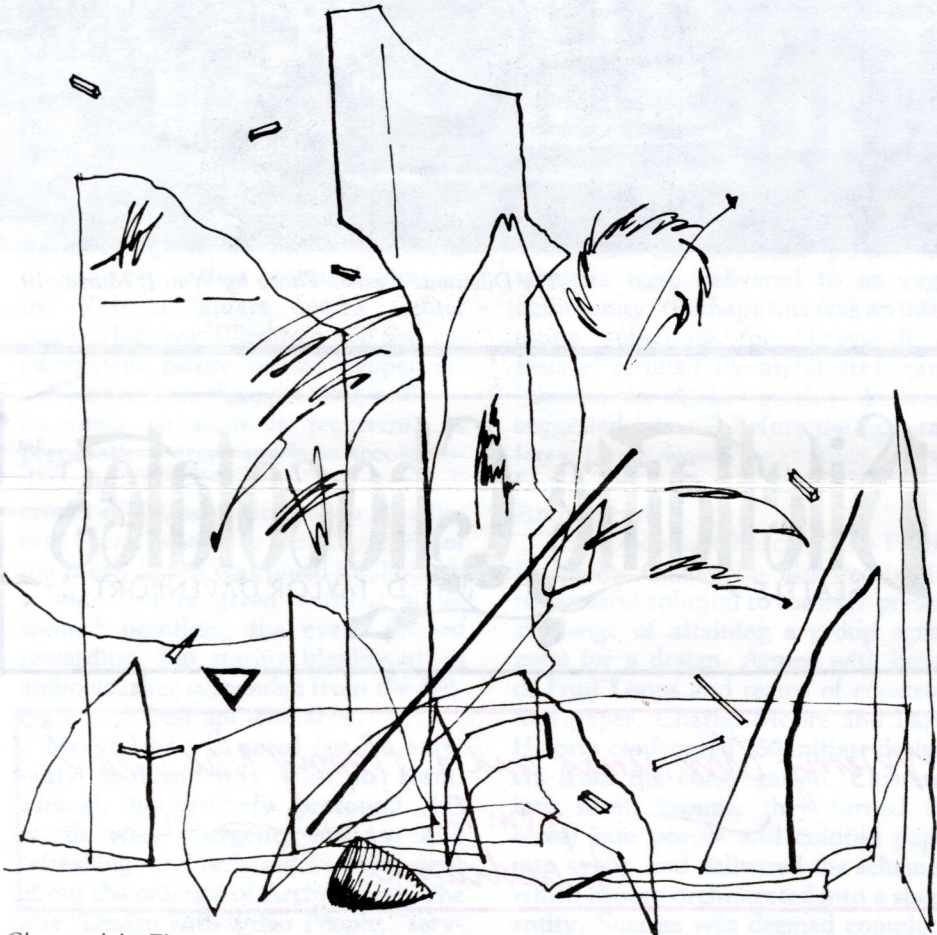
Glass is shattered, plates lean against plates, slivers are glued piece to piece. Soft cones and cups embrace threatening edges. The glass is both transparent and translucent; some is painted opaque. New-wavish bits and pieces (reflective strips, glitter, beads) are glued onto and inside of simple gabled forms. Like some of Aldo Rossi's (and others) archetypal gabled buildings, these shapes instantly translate: a house. Some of these "houses" are cubic foot sized; others mannish in proportion. The transparent, reflective and disparate qualities of solid, soft, fluid versus threatening, disappearing



and sharp edges are thrilling.

Staton's exploration of glass is physically overshadowed by the Fourth and Vine Building and by the Fourth and Blanchard (Penzoil) Building, visible beyond the windows of Rubin/Mardin's loft. This new architecture in the Denny Regrade intends innovation in its use of architectural glass ("it's black . . . it's mirror-like . . . it ends and slices the skyline . . ."). Observers who wish to see and experience a truer, resonant quality of glass as art should turn instead to the work of Therman Staton.

-Susan Boyle



Glass work by Therman Staton. C. Barrett sketches

ABOUT ARCADE

"Everywhere you go, you see people in sweaters and corduroy jackets with ARCADE in their back pockets." The speaker was joking, but the goal is challenging. Those of us at ARCADE aren't sure how much of the "real life" of ARCADE our readers know. As we near our first anniversary we feel it appropriate to tell you a little about ourselves.



The Sinking Ship of Modernism

Volume 1 Number 1 was published in March 1981, following six months' discussion about format, name, size, funding and other pertinent issues we could think of. Four of us pitched in our own money to publish the first issue, a four-pager, which quickly gleaned us one hundred eager subscribers. We plunged into the continuous (read: relentless) job of an issue per month, working on it when we could make time away from fulltime jobs (. . . hear the violins? . . .) A staff of about ten has helped to produce the paper, and we were supported along the way by individuals and organizations who sponsored us with time, energy and money. To these friends we want to say resoundingly, Thank you all.

Now, with nine issues behind us, we know lots more about how the publishing game works. We are getting better at organizing, recruiting, editing. Most important, ARCADE may not be in every back pocket, but it's in some! It is apparent that our effort is appreciated: we have nearly 400 subscribers and a role as a voice in the Seattle design community. We also have a modest following outside the Northwest, and this is growing as well. Income remains a problem. Ads and subscriptions won't cover all of our expenses. So far we can't pay either writers or helpers, but we always



The Flaming Pencil

assure all generous contributors that they will be rewarded in another life!

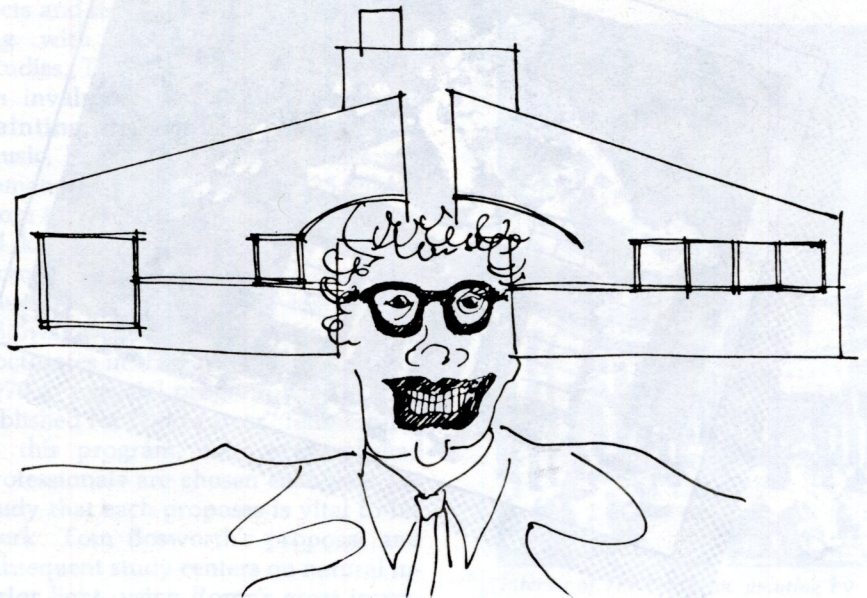
To ameliorate problems of no money and waning energies, we have made a couple of changes. (1) We raised the subscription rate. Self-explanatory. (2) We will publish six issues per year — bimonthly. This allows us more time to assemble an issue and gives each issue more exposure on the newstand. Our aim is that the writing be timely; but we also want work which can be more finely honed, which is difficult for us in monthly publication. We will continue to publish the calendar for both months of each issue. (3) We are seeking sources of funding which will allow us to publish in a less hand-to-mouth fashion. Non-profit tax-exempt status should help us to do this.

We invite your comments and suggestions. These changes are surely not the last ARCADE will make. We have made them so that the paper will continue to develop. We hope that the result is ARCADES in more back pockets, and a livelier dialogue in the design community.

-Katrina Deines



Woman with Eucalyptus Leaves



Robert Venturi's Mother?

Arcade party-goers, October 30, 1981.

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EAT ARCHITECTURE THIS CHRISTMAS

A premier experiment using chocolate construction techniques was recently conducted here on the West Coast. Dana Davenport of the Dilettante was asked by I. Magnin in San Francisco to make a chocolate castle which they could use for display during the Christmas season and as promotion for the sale of his celebrated chocolates. Dana agreed to construct a castle 42" high on a 30" square base. To insure accuracy in construction, he enlisted the services of a local architect, Catherine Barrett. After discussing several themes, they settled on that of a Russian castle to emphasize the link with Dana's ancestor who served pastry to the Czar Nicholas II.

Dana gave the architect a quick review of the raw materials available, which included chocolate slabs, bricks, nipples, molds, vermicelli, among many others, and she went home to draw. The drawings were done full scale and represented a hybrid Russian style church/castle with six onion domes, arcades, loggias, and winding stairways.

The Dilettante crew worked four days and nights to build the castle, with some help from the architect and Arcade editor Maryanne Perkowski.

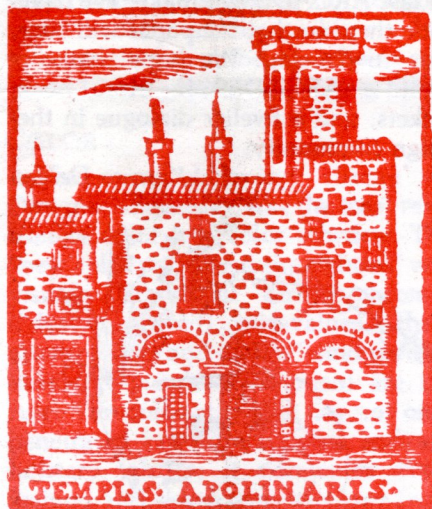
For three days it progressed slowly. The walls were made of chocolate bricks in three colors and of varying hardnesses for the sake of experimentation. Great pots of chocolate and cocoa butter were poured onto stainless steel cooling slabs to solidify. They were then cut into bricks as they reached the right degree of hardness. The chocolate castle was composed of cocoa powder, cocoa butter, lecithan, milk solids, chocolate liquor, cream, butter, chocolate vermicelli, various flavoring and nuts. A variety of chocolate was used to create flavor and color variations. The bricks were set with mortar of liquid chocolate, which had to be tempered on a marble slab as it must cool sufficiently to provide a good bond and not discolor. The tempering is done with the bare hand, stroking the chocolate continuously in a circular fashion. Solomonian columns were carved from the hardest white bricks, and arches were cut from chocolate slabs, as were some of the roofs.

Once the basic structure was completed, the imaginations were cast loose. The palette of decorative elements provided by the Dilettante factory is unlimited, and the talents are considerable, so after one day and one night the castle seemed magically transformed into an orgy of chocolate. There is a form of chocolate to satisfy every chocolate lover's fantasy in this creation!

-Catherine Barrett



The Dilettante Castle. Photo by Wm. J. Murray III.



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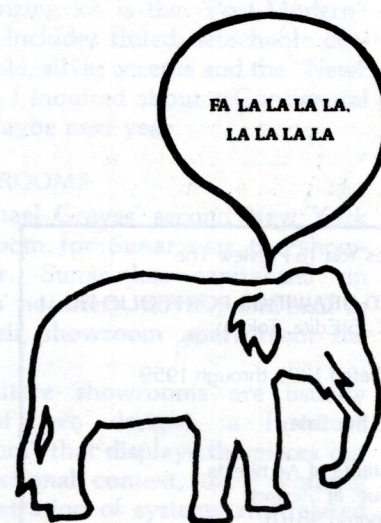
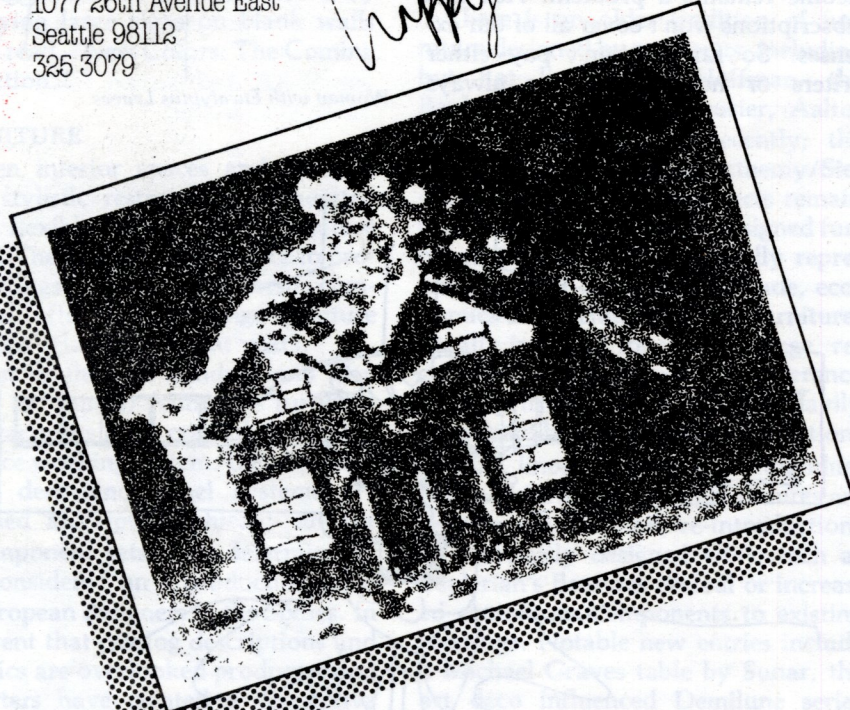
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